NEW MUSIC SERIES

Molinari String Quartet
and
Marie-Danielle Parent, soprano

The Complete String Quartets by R Murray Schafer

Sunday, November 16, 2003

Concert I	**3:00 pm**	**Pre-concert Talk**
	4:00 pm	**Concert**
Concert II	**7:00 pm**	**Pre-concert Talk**
	8:00 pm	**Concert**

Convocation Hall
Arts Building
University of Alberta

Program

TRIBACH

DEPARTMENT OF
MUSIC

Concert I

Program

String Quartet No.1 (1970)

String Quartet No. 2 Waves (1976)

Intermission

String Quartet No. 3 (1981)

String Quartet No. 4 (1989)
Marie-Danielle Parent, soprano

Concert II

Program

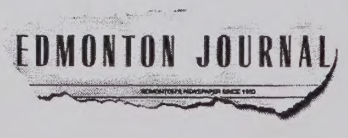
String Quartet No. 5 Rosalind (1989)

String Quartet No. 6 Parting Wild Horse's Mane (1993)

Intermission

String Quartet No. 7 with obbligato soprano (1998)
Marie-Danielle Parent, soprano

String Quartet No. 8 (2000-01)



Program Notes

R Murray Schafer The Complete String Quartets

Since its founding in 1997, The Molinari Quartet has regularly performed Schafer's various string quartets so that audiences may better familiarize themselves with this music, and also because they are convinced that these works form one of the major string quartet cycles of the 20th century. Performing in concert and recording all eight of Schafer's string quartets proved a momentous experience for the Molinari Quartet.

In working on this body of works with the composer, the Molinari Quartet was in effect retracing the steps of nearly thirty years of musical creation. Yet what most struck the musicians was the great sense of unity that arises from these eight quartets. Indeed, more than a set of isolated works, Schafer's eight string quartets can be viewed as a single work in eight movements. Close thematic and scenic relations bind these works together in the most remarkable way. But above all, they continually evince a distinct spirit, and a highly personal energy and lyricism run through the entire set. With this quartet cycle, Schafer achieves that impossible synthesis of unity and diversity, of rigour and fantasy as well as of lyricism and rhythmic interplay.

R Murray Schafer's eight string quartets hold a privileged position in his output and are considered as ranking among his most important works. The breaking-up of traditional forms, the integration of multiple sound sources and the mobility of musicians (Nos. 2, 3, 4 and 7), vocal effects (No. 3), the contribution of a pre- recorded tape source (Nos. 4 and 8) and even of extra musicians (Nos. 4 and 7), of T'ai Chi movements (No. 6) or of percussion (Nos. 5 and 7) are among the innovative elements that can be found in these quartets. These extraordinary features never eclipse Schafer's music, however, for the eight quartets are, by their purely musical qualities, of great intensity and great beauty.

String Quartet No. 1
Composed in Vancouver and Toronto, April- May 1970.
Commissioned by the Purcell Quartet.
Premiered by the Purcell Quartet in Vancouver on July 16, 1970.
1980 Arthur-Honegger Prize.

Written in 1970, the first quartet is the work of a young and fiery composer whose musical language already manifests a strong personality and much originality. As early as this first work, the foundations are laid for Schafer's writing for string quartet. It contains long unison sequences by all four instruments, catchy rhythmic motives, dramatic intensity, powerful lyricism, songful violin strains and the expressive use of quarter-tones and glissandi. Schafer's metrical structures are at times absolutely precise and unequivocal, at times marked by wondrous freedom and breadth. Written timings acting as guides for duration allow for this type of "controlled" freedom.

The first quartet opens with a section of uncommon intensity, lasting over four minutes. The four instruments are commingled, and each one tries as best it can to free itself from the clutches of the group. Finally it is the second violin that breaks loose, and this rift leads to a calmer, more lyrical section. Full of tranquility, this section comes as a surprise. After some hesitation (quarter- tone glissandi), the first violin starts up on a strain over a microtonal sequence of eight notes within a half-tone interval, played by the other instruments. An expressive dialogue between the violins frames the two microtonal sections, the second of which is adorned with chromatic scales by the first violin. Then commences a rhythmic interplay giving the impression of clocks increasingly out of phase with each other. This interplay between the second violin and the viola shows that the instruments are no longer quite bound together, and that the breach has become inevitable. However, the four instruments then converge anew for a long unison sequence starting pianissimo and with hesitation. Each musician attempts once again to free himself from the clutches of the group, as if trying to jump from a train speeding ever more out of control. A new cleft leads to the coda, which takes the form of snapshots recalling the various episodes of the quartet.

String Quartet No. 2 Waves
Composed at Monteagle Valley, Ontario, January- October 1976.
Premiered by the Purcell Quartet in Vancouver on November 24, 1976.
1978 Jules- Lèger Prize for new chamber music.

"No one can step into the same river twice."
HERACLITUS

The second quartet was inspired by the work of the World Soundscape Project in which Schafer studied the acoustic phenomena of natural and urban environments. This quartet is subtitled Waves, and depicts the rhythm of the breaking and backwash of the waves on the Atlantic and Pacific coasts of Canada. Schafer's research has shown that the rhythm of the waves is always asymmetrical but that the time elapsed between them is almost always between six and eleven seconds. The structure and rhythm of the second quartet are based on this nautical time span. An impressionistic work replete with subtleties, the second quartet contrasts greatly with the first. Although the composer assures us that the

music in this quartet is non- descriptive, one feels when listening to Waves the subtleties and murmuring of calm waters as well as the might and the surging of waves on the high seas.

Eloquently rich and refined, the quartet's textures are very impressionistic and always seem to rush forward in ever-changing transformations. Schafer's writing is evocative of fluidity, using, for example, motives that intertwine, dissolve, burst forth and disperse. The many motives that run through the work are constantly reintroduced under new rhythmic guises, with new dynamics and new tempos. Like a modern Heraclitus, Schafer evokes the unceasing motion of water through dynamic undulations of crescendos and diminuendos, and through continually variegating motives. Like the natural rhythm of the waves, this quartet unfolds a succession of six- to eleven- second cycles. The spatial movements of the players begin only in the final minutes of the second quartet. Moreover, the physical position of the instrumentalists at the end of the work is the same as will be found at the beginning of the following quartet.

String Quartet No. 3
Composed at Monteagle Valley, Ontario, June 1981.
Commissioned by the Canadian Broadcasting Corporation for the Orford String Quartet.
Premiered by the Orford String Quartet in Boston on September 30, 1981.

The third quartet is a work filled with contrasts and is of great dramatic power. It is the only one of Schafer's eight quartets written in three movements. The work opens on an extended cadenza by the cellist, who is alone on stage. Built around the note A, this section is very dramatic and brings out microtonal frictions. These produce very powerful pulses when the tension between two notes is at its peak. Gradually, a melodic phrase emerges from the ascendancy of the tonal pole of A. Appearing alternately from the wings and from behind the audience, the two violins and the viola play highly contrasting and non-convergent passages, as though the instrumentalists were playing for themselves instead of with the group. Indeed, the writing in this movement is very horizontal and the various parts are always independent of each other. The movement ends when the four string players are finally reunited on stage, in the traditional quartet layout.

The central movement has great emotional and dramatic impact. The attack of notes and accents are reinforced by vocal effects that bring to mind karate cries (bí, djí, dzi). Schafer also insists the musicians yell out other sounds to the rhythm of the music (ba chi, om ba, da ba). Energy, strength and endurance are all required to carry through this movement, whose drama occasionally takes a comic turn.

The unisons and mystic calm at the start of the last movement are in striking contrast to the previous music. The spellbinding quarter-tones create here a very moving meditative atmosphere. The gradual breaking up of the unisons and the exit of the first violin shroud the end of this stunning string quartet in ponderous mystery. Indeed, it is in this conclusion that Schafer introduces what he calls "phantom sounds," which leave the listener wondering as to the actual end of the work. Do we really hear the first violin's notes D- C- A, or do we only have the impression we hear these sounds conjured up by our memory?

String Quartet No. 4
Composed at Indian River, Ontario, finished on January 5, 1989.
Commissioned for the 20th anniversary of the Purcell Quartet thanks to the support of the Canada Council for the Arts and of Mr. and Mrs.Dr. Roland Bowman.
Premiered by the Purcell Quartet with Margarita Noye, soprano, and Joan Blackman, violin, in Vancouver on April 18, 1989.

After a seven-year break from string quartet writing, Schafer took up the pen again thanks to a commission from the Purcell Quartet. Begun at the end of 1988 and finished in January 1989, this work rekindles and integrates elements from his important trilogy Patria. The quartet opens on mysterious chords that underpin the first violin's initial strains from backstage. After this very lyrical beginning, dramatic tension mounts as the trio executes brilliant unison passages. The first violin then finally appears onstage to launch the dialogue. Calmness briefly returns before the lively and rhythmical outburst of the work's second section, reminiscent of Shostakovich. Here, brilliant upsurges, ostinatos, glissandos and cascading pizzicatos express joie de vivre and happiness. The formal layout of this section is A - A I: the components of the first part are modified, developed and presented in new succession.

The premature death of his friend, the renowned poet, bp Nichol, influenced Schafer in the composition of this quartet. Not long before his death, Nichol had participated in the great cycle Patria, and had acted in the capacity of announcer. To honour his memory, Schafer integrates one of the themes played by Nichol into his quartet. The third section is heralded by three violent aggregates of dissonant chords, like blows dealt by fate. After such commotion, could the mysterious, introspective music that follows represent the composer's meditation on the death of his friend? In any case, the emotion here is very real.

At the end of the work, when accompanied by the quartet's harmonics a voice and a violin sound from backstage, the atmosphere becomes unreal— as if these voices were reaching us from the hereafter. We will leave the composer to conclude on the subject: "Another influence for the voice is perhaps E. T. A. Hoffmann's story, The Cremona Violin (Rath Krespel) in which a mad violinmaker has a daughter with a beautiful voice whom he never allows to sing. When she does so one night, she dies, and at the moment of her death her father's Cremona violin cracks. She had been the soul of the instrument. The singer will return again in the seventh quartet as an insane apparition."

String Quartet No. 5
Composed at Indian River, Ontario, finished on October 4, 1989.
Commissioned for the 25th anniversary of the Orford String Quartet
by Stan Witkin and the Ontario Arts Council.
Premiered by the Orford String Quartet in Toronto on December 17, 1989.

Schafer's fifth string quartet was commissioned by the Toronto businessman Stan Witkin as a gift to his wife Rosalind for her fiftieth birthday. Written as a continuation of the fourth quartet, the present work opens with the exact final phrase of the former and resumes its lyrical qualities. At times very romantic and sensuous in nature, this work, subtitled Rosalind, also delivers very lively and entrancing sections with layers of complex rhythms. The great variety of interplay between different moods and the speed with which the episodes follow each other distinguish this quartet from the previous ones.

In December 1999, the composer disclosed in Montreal his intentions concerning the fifth quartet: "My main preoccupation was to write a work that conformed to what I might call existential time. What do I mean by that? I mean the passage of time as we experience it between a cup of coffee and a toothache. Everywhere in our lives time is structured for us. Music is also one of the structures; rhythms, meters, tempi, forms, movements— there is an artificiality about all of them when it comes to our mood changes. I wanted to create a work that modulated from one state to another without the listener being able to put a finger on the precise moment when things changed. For a young composer, bridging from one idea to another is the hardest thing to achieve. It is easy to get ideas; it is hard to fuse them. The ability to create undetected modulations from state to state is still, for me, the mark of the greatest composer; and it is strange that this is so difficult to achieve when we realize that life flows exactly in this way."
The two main themes of the quartet are taken from Patria, Schafer's cardinal work. These are the wolf theme, a free musical transcription of the animal's howl, and Ariadne's theme, whose amplitude gives it a lyric character. The latter theme, incidentally, weaves like Ariadne's thread through many of the quartets, and always assumes particular significance. These two themes are varied and even juxtaposed throughout the fifth quartet. The shimmering sound of the crotale played by the members of the quartet at the very end of the work produces a striking effect at precisely the moment when we hear Ariadne's theme for the last time.

String Quartet No. 6
Parting Wild Horse's Mane
Composed at Indian River, Ontario, finished on March 3, 1993, copied and revised on April 13, 1993.
Commissioned by Michael Koerner, the Canada Council for the Arts and the Canadian Broadcasting Corporation for the Scotia Festival.
Premiered at the Scotia Festival by the Gould String Quartet in June 1993.

The sixth quartet borrows its form, structure and impetus from the series of 108 movements of the Chinese martial art T'ai Chi. In this quartet, the bonds that unify Schafer's quartet cycle are more present than ever. Indeed, nearly all the musical material of this quartet is taken from the five previous quartets— quite an amazing feat! Only one new theme appears: that of the forest. The theme is called Tapio and is of a catchy rhythmic character. It will be repeated and developed abundantly in the seventh quartet. As an example of Schafer's great mastery of compositional technique, note that in several episodes of the sixth quartet, the four instrumentalists simultaneously play passages taken from five different quartets!

The source of inspiration for this quartet is the Chinese martial art of T'ai Chi, an exercise in mental as well as physical gymnastics. Those who practice it acknowledge its many beneficial effects, such as increased concentration, stress reduction, greater flexibility and better coordination and balance. The movements of T'ai Chi are generally slow. The sixth quartet borrows and integrates into the music the characteristic spirit of T'ai Chi. Following the composer's prescription, the work can be performed with or without the participation of a T'ai Chi master who executes the Chinese gymnastic movements in synchronization with the music. There is no redundancy however between the intensity of Schafer's music and what can be observed of the T'ai Chi master's movements. For instance, great musical energy can correspond to extreme physical restraint. The complete sequence of T'ai Chi involves 108 movements, 58 of which are different. The quartet follows the same pattern, with 108 sections based on 58 distinct ideas, themselves stemming from common themes. The manuscript score of the quartet clearly identifies each of the 108 sections by the name of the Tai Chi movement in Chinese and English.

The fluidity of this quartet's music is remarkable. Its momentum is never hindered thanks to the subtle transitions Schafer provides between the various sections. Since all the music is borrowed from the former works, we encounter in it all the rhythmic vigor, the flights of lyricism, the compositional mastery, the freedom of inflection and the rich imagination so characteristic of Schafer.

String Quartet No. 7 with obbligato soprano
Composed at Indian River, Ontario, finished on December 15, 1998.
Commissioned by the Molinari Quartet with the support of Canada Council for the Arts, Radio- Canada (Montreal), and the Canadian Broadcasting Corporation (Toronto).
Premiered in concert version by the Molinari Quartet and soprano Nathalie Paulin in Ottawa on May 4, 1999.
Premier of the stage version by the Molinari Quartet and soprano Marie- Danielle Parent in Montreal on December 11, 1999.

A musical work at once violent and gentle, effervescent and static, expressing both distress and joy, this quartet with obbligato soprano distinguishes itself from Schafer's other works by its profound break with conventional string quartet writing. The formal innovations in this work are apparent in the many solos, duets, trios, quartets and quintets that allow for unique and original sound effects. More than in any of the previous quartets, spatial unity has ceased to exist. The stage, backstage area, wings and aisles are as many places from whence the music comes forth. The music moves. A special harness was even contrived so the cellist could move about while playing. This opening up of the playing area serves to enhance the spacing and remoteness of sounds, quadraphony, minute time-lags and staging.

Despite the formal upheaval, the seventh quartet nevertheless maintains close ties with the entire corpus. The work's first phrase played by the cello and the viola is a reprise of the sixth quartet's very beginning. A dramatic entry of the first violin follows, declaiming a dissonant variation of Ariadne's theme. Shortly after, the return of the Tapio theme is easily recognizable, and will become obsessive throughout this quartet. These highly apparent quotes must not mislead us, though; each new work proposes a fresh reading and an enrichment of the musical ideas from the previous quartets. Everything leaves its mark: new material is repeated in novel guise, fresh ideas foster our understanding of familiar motives, all the "sound matter" imposes itself with a quasi-organic necessity. This perpetual variation of common material constitutes in our opinion Schafer's "musical signature" of sorts.

An obbligato soprano and the colourful sounds of percussion instruments (woodblock and cheng cheng) are here added to the classic string quartet. The structure of the seventh quartet has the string quartet as an entity alternate with the soprano's interventions. However, when the soprano sings, the quartet finds itself obliged to act as accompanist. The many interruptions imposed by the soprano upon the quartet and her strange comments (the texts of which are taken from the diary of a schizophrenic woman) clip the wings of the strings, who reassert themselves only in the absence of the singer.
At the end of the work, the five musicians find themselves on stage together for the first time and endow us with brilliant and unifying music. The meeting of two great artists, R. Murray Schafer and Guido Molinari, bestowed this quartet with an important visual element. The four primary colours so dear to Molinari are each associated with a musician and colour their individual musical lines. The red of the first violin represents fire, the blue of the second violin symbolizes water, the green of the cello is that of Tapio— the Forest Spirit of the Finnish Kalevala legends— and the yellow of the viola is the symbol of light. The composer explains the particular role of the soprano: "I didn't want to write a piece in which the singer sits around while the quartet plays three movements and then joins them for a glorious finale. In trying to find her role in the work I began to think of her colour (white). It symbolizes purity, but it is also the colour

of hospitals and therefore illness, and in ancient China it was the colour of death and funeral processions. The fortuitous discovery of some texts by an anonymous schizophrenic woman in a mental asylum gave me the solution: the singer would come and go throughout the music as an intruder, singing texts that are simultaneously sexual, musical and absurd." For the work's complete staged version, Guido Molinari created paintings and sculptures integrated into the performance of the quartet.

The Molinari Quartet wishes to thank the Cirque du Soleil for its support in sponsoring the making of the costumes by designers Yso and Denis Gagnon.

Text sung by the soprano in Schafer's 7th Quartet

Texts of a Schizophrenic Woman

1.
Moan if you will
and steel and groan and cry
soar and zoom
you chugging flame
grind and roll
bring us closer, closer, closer ...
But do men know when you ask them?
They say it's streamlined ... it shines...
and it goes like a bat out of hell
a bat out of hell
a bat out of hall.

2.
And why did William Shakespeare write?
I ask you.
A simple thing ... he lived.
Each song should be as beautiful as mine
each voice should ring as clear
but dark and evil years
good and evil years
evil and good years
are pulsing, whirling, rolling, lagging,
tossing, crying, singing, singing, singing ...

3.
Thanks for tossing the crystal brambles my way sir,
they may come in handy,
so thank you, thank you ...
It wouldn't have been the same if you had analyzed
It wouldn^"t have been the same if you had criticized
It wouldn't have been the same if you and I had our noses in the earth.
If you and I were music ... real music...
I could explain.

But we must wait for that, I mean the
music...
when each note is weighed
when emotions are expressed carefully by
contrapuntal -
however in the meantime just an ordinary
thanks.
By the way I like your nose.

4.
Contemplate
contemplate
Music, you're coming near
music, I wait for you
stealing softly, harmoniously ...
while others lie dreaming and wait
I hear your note- like footsteps everywhere
beating, beating, beating, beating,
stir those jarring atoms
I want music
I want to sing.

From the collection of Miss Marion Kalkmann, Director of Nursing,the Neuropsychiatric Clinic, University of Illinois. Published in L. Moholy- Nagy, Vision in Motion , Chicago, 1947, p. 323.

String Quartet No. 8
Composed in Munich from February 24 to March 15, 2000, and revised at Indian River from September 17 to October 12, 2001.
The work was commissioned for the Molinari Quartet by Ellen Karp, Bill Johnston and Paul Karp-Johnston to celebrate the 50th wedding anniversary of Fred and May Karp.

The work was commissioned to celebrate the 50th wedding anniversary of Fred and May Karp. This request inspired a structure in two parts. The first movement depicts the high energy and spirits of youth, while the second is a lyrical meditation, evoking the lovers' look back on their past together. The Quartet No.8 was written during the same period as Patria VIII: The Palace of the Cinnabar Phoenix and bears similarities with that opus. The Cinnabar Phoenix is a bird one could relate to the Firebird and which holds a message for peace in various legends from Persia and China. In Patria VIII, set in the T'ang Chinese dynasty (618-907), the Phoenix is sent by the gods to inhabit a palace where it will bring harmony and peace. The first movement of the Eighth quartet starts with the work's overall generative motive, consisting of a fourth and a third (D,G,E,G). This figure is expressed by the second violin and the viola against harmonic glissandi. One will hear in this beginning an echo of the very last sounds from the 7th quartet. A bird call, diferent from that of the Phoenix, is played by the violin immediately after.

An extensive kinetic development makes way for another free and rhapsodic violin solo, itself followed by a brief reference to the motive B flat A C B (on Bach's name) that permeates the second movement. The first movement is imbued with a Chinese motive pastiche, extracted from Patria VIII. This figure turns into a haunting ritornello, deliberately meant by the composer to be youthful or even childish. The nocturnal quality of the second movement has been encountered before in Schafer's quartets. Two string quartets are merged, one being pre-recorded while the other performs live. This duplication allows the composer to play with echo and distance, thus expanding the spatialization effects he has explored in previous quartets. Attention might be drawn to some of its features: the transposed name of Bach (D flat C E flat D)which becomes the basic material of the entire movement, the pulsating pizzicati moving back and forth from the pre-recorded to the live quartet, the sharp contrast created by the middle section, marked "with great excitement," the reappearance of the Chinese motive and finally the opposition between rhythmic freedom and the pulsing ostinati.

Note : The Molinari Quartet pre-recorded the part of the second quartet in the second movement with the ATMA Classique recording label.

Translation of program notes for quartets No. 1 to 7 by Jacques-André Houle.
The translation for notes of quartet No. 8 by Marc Hyland.

R Murray Schafer
Born in Sarnia, Ontario in 1933 Murray Schafer has won national and international acclaim not only for his achievement as a composer but also as an educator, environmentalist, literary scholar, visual artist, and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England which encompassed literature, philosophy, music and journalism. A prolific composer, he has written works ranging from orchestral compositions to choral music as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by the enormous range and depth of such works as Loving (1965), Lustro (1972), Music for Wilderness Lake (1979), Flute Concerto (1984), and the World Soundscape Project, as well as his twelve-part "Patria" music theatre cycle. His most important book, The Tuning of the World (1977), documents the findings of his World Soundscape Project, which united the social, scientific and artistic aspects of sound and introduced the concept of acoustic ecology. The concept of "soundscape" unifies most of his musical and dramatic work, as well as his educational and cultural theories. His other major books include E.T.A. Hoffmann and Music (1975), Ezra Pound and Music (1977), On Canadian Music (1984), Voices of Tyranny: Temples of Silence (1993), and The Thinking Ear: On Music Education (1986). He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for distinctive service to the arts.

R Murray Schafer has repeatedly challenged and transcended orthodox approaches to music and the presentation of music. Through his unique explorations of the relationships between music, performer, audience and setting, he has expanded the potential and appreciation of music and its place in the arts and culture of his time. Many of his compositions and writings stand as landmarks in the evolution of music and its communication in the twentieth century.

In awarding R Murray Schafer the Glenn Gould prize, Yehudi Menuhin said of him: "His is a strong and benevolent, a highly original imagination and intellect, a dynamic power whose manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today".

The Molinari String Quartet
Acclaimed by the public and the Canadian critics since its foundation in 1997, the Molinari Quartet has given itself the mandate to perform works from the 20th and 21st centuries repertoire for string quartet, to commission new works and to initiate discussions between musicians, artists and the public.

Recipient of seven Opus Prizes awarded by the Quebec Music Council to underline musical excellence on the Quebec concert stage, the Molinari Quartet is described by the critics as an "essential" and "prodigious" ensemble, even "Canada's answer to the Kronos or Arditti Quartet".

The Molinari Quartet was heard twice as soloist with the Montreal Symphony Orchestra under Charles Dutoit and was invited to perform in numerous concert series and festivals.

The Molinari Quartet is the only quartet to have to its repertoire R. Murray Schafer's eight string quartets and its recordings on the ATMA Classic label have received international critical acclaim.

In October 2001, the Molinari Quartet launched its First International Competition for Composition. Two hundred and twenty-two (222) new strings quartets from thirty- nine (39) countries were received. The concert of the winning works was recorded by the ATMA Classique label. The Second International Competition for composition was launched in May 2003.

Olga Ranzenhofer, first violin
Olga Ranzenhofer graduated with an Artist Diploma from the University of Cincinnati after studies with the renowned professor Dorothy DeLay and members of the LaSalle String Quartet. Principal second violin of the Orchestre Métropolitain from 1989 to 2001, Olga Ranzenhofer founded the Molinari String Quartet in 1997. She has been the concertmaster of the Société de musique contemporaine du Québec since 1994 and held the same post with the Montreal Chamber Orchestra from 1987 to 1995. She has participated in many concert tours and recitals, television and radio broadcasts and compact disc recordings in Canada, the United States, Europe and Asia. She was also a member of the Morency String Quartet from 1987 to 1997.

Olga Ranzenhofer is recognized as a leader in contemporary music in Québec and has commissioned many works for violin and piano and for string quartet. The Quebec Music Council rewarded her with the 1999-2000 Personality of the Year Award, and with the 2000-2001 Article of the Year Award for Iles de la Nuit, Parcours dans l'|uvre pour quatuor à cordes de R. M. Schafer which she has written with Jean Portugais.

Johannes Jansonius, second violin
Violinist Johannes Jansonius was a protégé of Dr. Lise Elson and Dr. Francis Chaplin, and later continued his studies with Franco Gulli and Josef Gingold at Indiana University. He later returned to Indiana University in 1984-85 as an Artist Diploma student and member of the Chamber Arts String Quartet, (IU's first Quartet in Residence and recipient of the first Kuttner Memorial String Quartet Scholarship), studying with Georgy Sebok, Georges Janzer, Janos Starker and Fritz Magg. The quartet were finalists in three major international string quartet competitions, the Fishoff International Competition in Southbend Indiana, the International String Quartet Competition of Evian, France and the Portsmouth International String Quartet Competition in Portsmouth England.

Johannes has also been a finalist in numerous competitions in Canada, including a second place in both the Chamber Music and Solo divisions at the National Music Competition finals in Toronto in 1977 and 1978, and finalist in the CMC International Stepping Stone Competition in 1980 and 1982.

Professionally, Johannes has concentrated foremost on chamber music and teaching, to this end he was invited in 1982 to join the Yale Piano Trio, then in residence at the Kuang Jen Conservatory in Taipei, Taiwan. Besides their teaching activities, the trio performed throughout the Far East under management of the American Institute of Taiwan. On his return from the Far East, Johannes taught at the Mount Royal College Conservatory of Music in Calgary.

Johannes has been a member of the Montreal Symphony Orchestra since 1986 and a member of the Molinari Quartet since 1998.

Jasmine Schnarr, viola
Jasmine Schnarr began studying the viola with her father John at the age of eight. She continued her studies first with Mark Childs and then with Yariv Aloni and Dov Scheindlin of the Penderecki String Quartet. After graduating from Wilfrid Laurier University in 1997, she moved to Montréal, where she studied with André Roy at McGill University and played with many orchestras and chamber groups in the area.

Jasmine has appeared with Les Violons du Roy and the Kitchener-Waterloo Symphony Orchestra, and is also a keen teacher. Every summer she teaches and performs chamber music at the Kincardine Summer Music Festival in Kincardine, Ontario. In 1999, she joined the Québec Symphony Orchestra, and in 2002 she became a member of the Molinari String Quartet.

Julie Trudeau, cello
A native of Sherbrooke (Quebec), Julie Trudeau started cello lessons in her native town before continuing in Montreal under the direction of the renowned pedagogue Walter Joachim. In 1994 she graduated with a Bachelor in Music from the University of Sherbrooke. That same year, she was a recipient of a grant from the Conseil des arts et des lettres du Québec to pursue her training with cellist Philippe Muller, professor at the Conservatoire National Supérieur de musique de Paris.

From 1989 to 1992, Julie Trudeau was principal cello of the Sherbrooke Symphony Orchestra, the Chamber Orchestra of the Eastern Townships and of the Ensemble Musica Nova. Since January 2000, she has been a regular substitute in the Montreal Symphony.

Julie Trudeau has been heard many times as soloist with the Sherbrooke Symphony Orchestra and the Chamber Orchestra of the Eastern Townships. She also has to her credit many solo and chamber music broadcasts on Radio-Canada. She has been a member of many different chamber ensembles including the SIDO Quartet of Auxerre (France) and the Ensemble Tango Montréal. In 1998-99, she worked as cello soloist for the choreographic shows Mensonges variations by Sylvain Emard and L'Exil, l'Oubli by Jean-Pierre Perreault. Julie Trudeau has been a member of the Molinari Quartet since the summer of 2000.

Marie-Danielle Parent

Soprano Marie-Danielle Parent excels in all the repertories of classical singing. In concert, she has sung repeatedly with most of the major Canadian orchestras. She has given numerous recitals, has performed for the radio and television networks of Radio-Canada, and participated in several productions of Le Grands Ballets Canadiens. Her vocal and dramatic talents have won her success with l'Opéra de Montréal, l'Opéra de Québec, l'Opéra Piccola of Victoria, as well as with I Musici de Montréal and the McGill Chamber Orchestra.

Marie-Danielle Parent studied at l'École de musique Vincent-d'Indy and l'Université de Montréal with Louise André. She won several international prizes such as the Concours de chant français in Belgium, the CBC National Competition, the Prix d'Europe, the Montreal Symphony Orchestra Competition and the National Music Festival in Toronto. A recipient of numerous grants from the Canada Council, she has attended workshops at the Shawnigan School of the Arts in Victoria with Pierrette Alarie and Léopold Simoneau and studied in NewYork with Rose Bampton and Alberta Masiello.

An excellent interpreter of contemporary repertoire, she has premiered and recorded numerous new Canadian works in Canada and Europe. A much sought-after soloist, she has performed at the International Festival in Victoria (BC), Festival de Lanaudière (Québec), Festival Montepulciano (Italy) and Festival Royaumont (France), as well as with l'Ensemble de l'Itinéraire in Paris, l'Orchestre philharmonique of Radio-France and the Cologne Radio Orchestra.

In 1992, she was the soloist with l'Orchestre symphonique de Montréal under Charles Dutoit in the premiere of *Avec (wampum symphonique)* by Gilles Tremblay for a broadcast by the European Radio Union celebrating the 350th anniversary of Montréal.

She is a regular guest with the SMCQ (Société de musique contemporain de Québec), with whom she presented her *Histoires extraordinaires*. In 1995, she gave a memorable performance of György Kurtag's memorable *Mémoires de feu Demoiselle Troussova* as well as a moving performance of *La chanson de Rahit* by Jean Papineau-Couture during a concert celebrating the 30th anniversary of the SMCQ in 1996.

NEW MUSIC SERIES UPCOMING EVENTS

Tuesday, November 26, 2003 at 4:30 pm
Student Composer Concert
with Roger Admiral, piano
Studio 27, Fine Arts Building
Free admission

Monday, January 19, 2004 at 8:00 pm
Student Composer Concert
Studio 27, Fine Arts Building
Free admission

Please note: All concerts and events are subject to change without notice.
Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

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